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ABSTRACT

A detailed history of United States government involvement with the arts from 1780 to 1985 is provided in chronological form. Entries range from notes documenting John Adams' and Thomas Jefferson's commitment to the arts to notes on annual budgets and allocations. Separate sections contain lists of the original members of the National Council on the Arts; the Presidential Task Force on the Arts and Humanities; the President's Committee on the Arts and Humanities; Recipients of the Presidential Awards for Service to the Arts; the National Endowment for the Arts 20th Anniversary Committee; National Medal of Arts Awardees; and current and former members of the National Council on the Arts. (LP)

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The National Endowment for the Arts is an independent federal agency created in 1965 to encourage and support American art and artists. Its mission is to encourage artistic excellence and access to, and appreciation of, it. It fulfills its mission by awarding grants and through its leadership and advocacy activities. It makes grants both directly to artists and arts institutions and indirectly through the encouragement and support of its public partners, the state and local arts agencies. On September 29, 1985, the Endowment celebrated its 20th Anniversary.

Additional copies of this booklet may be obtained by writing:

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National Endowment for the Arts
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September 1985

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NATIONAL ENDOWMENT FOR THE ARTS

1965-1985

A Brief Chronology of Federal Involvement in the Arts

"The Arts and Sciences, essential to the prosperity of the State and to the ornament and happiness of human life, have a primary claim to the encouragement of every lover of his Country and mankind."

George Washington
1781

FOREWORD

The Endowment's 20th Anniversary on September 29, 1985, is not just a birthday celebration of a federal agency. It is a salute to the arts, all the arts in this nation. This chronology was compiled to show how our government first began to support the arts, how the National Endowment for the Arts came into being, and how this agency has grown up. It is not meant to be the definitive history of federal arts support.

The arts in America today are a great source of pride. In communities of all types and sizes, they have become a vital and widely shared aspect of our national life. Our writers are read, our films seen, our music heard, all over the world. Our painters, sculptors, choreographers, playwrights and composers are often international trendsetters in their disciplines and in interdisciplinary work. Our foremost symphony orchestras, theater groups, dance companies and opera companies receive critical acclaim both here and abroad.

In the two decades since the Endowment was established in 1965, the growth in the arts has been dramatic: organizations eligible for support have grown from 58 to 192 orchestras, 27 to 102 opera companies, 22 to 389 theaters, and 37 to 213 dance companies; the list goes on and on. In the next two decades the Endowment will continue to be a catalyst, providing both an impetus and a rallying point for the arts.

The American system of arts support rests primarily on private and local initiative. The Endowment's authorizing legislation specifically

recognizes this. It is encouraging that private support for the arts and humanities (not including educational institutions) has risen since 1967 from $223 million to $4.6 billion in 1984. The period 1981-84 by itself experienced a more than 50 percent rise.

Over the past 20 years, the Arts Endowment's budget has grown from $2.5 million to $163.7 million, and the state arts agencies' budgets have grown from $2.7 million to $164 million; local public agencies receive over $300 million.

On the occasion of the award of the first National Medals of Arts, President Reagan said:

"In recognizing those who create and those who make creation possible, we celebrate freedom. No one realizes the importance of freedom more than the artist, for only in the atmosphere of freedom can the arts flourish. . . . In an atmosphere of liberty, artists and patrons are free to think the unthinkable and create the audacious; they are free to make both horrendous mistakes and glorious celebrations. . . . In societies that are not free, art dies. In the totalitarian societies of the world, all art is officially approved. It's the expression not of the soul, but of the state."

There is much to be proud of in the history of arts support in America. It is our hope that the Endowment, in partnership with other sources of support, both public and private, will continue to nurture the environment within which the arts in this country can continue to flourish.

Frank Hodsoll, Chairman
National Endowment for the Arts

CHRONOLOGY

1780 John Adams, in a letter to his wife, writes: "I must study politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture . . ."

1785 Thomas Jefferson writes to James Madison: "You see I am an enthusiast on the subject of the arts."

1790 Establishment of the United States Marine Band marks the first federal support of a permanent musical ensemble.

1800 The Library of Congress is established by Act of Congress to provide "such books as may be necessary for the use of Congress." Art and music included in the early collection.

1817 The 14th Congress commissions John Trumbull to paint four Revolutionary War scenes to hang in the Capitol Rotunda, the first U.S. federal support of the visual arts.

1826 John Trumbull, President of the American Academy of Fine Arts, proposes to President John Quincy Adams a "Plan for the Permanent Encouragement of the Fine Arts by the National Government."

1846 Following protracted deliberation, the Congress accepts the bequest of the late James Smithson, and the Smithsonian Institution is created by an Act of Congress. One provision calls for maintaining exhibits representative of the arts.

1859 President James Buchanan appoints a National Arts Commission to promote the arts. Ineffective because of a lack of Congressional appropriations, it disbands in 1861.

1879 Representative Samuel S. Cox (D-N.Y.) introduces a Joint Resolution in Congress to establish "a council on art matters." No action taken.

1891 President Benjamin Harrison signs legislation establishing the National Conservatory of Music in New York City. The Conservatory opens in 1892 with Antonin Dvorak as its first artistic director.

1897 Congressional proposal introduced for a National Office of the Arts. No action taken.

1899 Utah Arts Institute established, the first state-created arts council in the nation.

1906 The federal government accepts the donation of the Oriental art collection of Charles Lang Freer, who also provides for a building and endowment. The Freer Gallery, part of the Smithsonian Institution, opens to the public in 1923.

1909 President Theodore Roosevelt appoints a 30-member Council of Fine Arts. The Council is disbanded shortly thereafter by President William Howard Taft for lack of funding.

1910 President Taft, with Congressional approval, establishes a Commission of Fine Arts "to advise generally upon questions of art when required to do so by the President, or by Congress." It deals primarily with the architectural appearance of Washington, D.C.

1913 The National Institute of Arts and Letters is incorporated under a federal charter (not involving federal funding) by an Act of Congress. The American Academy of Arts and Letters is incorporated under a similar charter three years later. The two organizations merge in 1976.

1934 President Franklin D. Roosevelt establishes the Treasury Department's Section on Painting and Sculpture, the first government bureau involving the arts, which assigns artists to decorate federal buildings around the country.

1935 Public service employment programs are established under the Works Progress Administration (WPA). Such programs as the Federal Writers Project, the Federal Theater Project, the Federal Art Project and the Federal Music Project are launched.

1935 The American National Theatre and Academy is founded as a non-profit, tax-exempt organization under a charter granted by Congress.

1937 Andrew W. Mellon donates his art collection to the United States, pledges funds for construction of a National Gallery of Art, and creates an endowment for the Gallery. The National Gallery opens to the public in 1941.

1937 In Congress, Representative William I. Sirovich (D-N.Y.) introduces House Joint Resolution 79 to establish a Department of Science, Art and Literature to be headed by a Cabinet-rank officer. Later in the year, Representative John M. Coffee (D-Wash.) introduces H.R. 8239 to establish a Bureau of Fine Arts. Neither proposal is reported out of committee.

1938 Then-Senator Claude Pepper (D-Fla.) introduces S. 3296 providing for creation of a Bureau of Fine Arts. The bill is not reported out of committee.

1948-49 The country's first local arts agencies are established: the Quincy Society of Fine Arts in Illinois and the Winston-Salem Arts Council in North Carolina.

1949 Congressman Jacob K. Javits (R-N.Y.) introduces House Joint Resolution 104 in the First Session of the 81st Congress to provide for a national theater and national opera and ballet. Javits stresses that he is not talking

about a physical structure, but rather an "integrated, country-wide organization aided by the federal government." The Resolution is not reported out of committee.

1951 President Harry S Truman asks the Commission of Fine Arts to investigate ways in which the arts could be helped by the federal government.

1953 The Commission of Fine Arts reports to President Dwight D. Eisenhower. Eventually acted upon (in 1958) is the report's recommendation that a cultural center be established in Washington, D.C., under the jurisdiction of the federal government.

1955 President Eisenhower, in his State of the Union Address, advocates the establishment of a Federal Advisory Commission on the Arts:

"In the advancement of the various activities which would make our civilization endure and flourish, the federal government should do more to give official recognition to the importance of the arts and other cultural activities."

1955 Numerous bills to support the arts introduced in Congress during 1955 and the next several years, but no action beyond very limited hearings taken. Nelson Rockefeller, then Undersecretary of Health, Education and Welfare, pushes for establishment of a National Council on the Arts but is unsuccessful in Congress.

1957 The Ford Foundation launches the first national program of support for the arts. This support, which by 1976 exceeds $320 million, continues today.

1958 President Eisenhower signs P.L. 85-874 to establish a National Cultural Center in Washington, D.C., for all the performing arts, later to be named the John F. Kennedy Center for the Performing Arts.

1960 New York State Council on the Arts founded by Governor Nelson Rockefeller.

1960 Associated Councils of the Arts founded to provide informational, training, research and publication services to state and community arts agencies and to act as a national advocate for the arts. Name changed in 1977 to American Council for the Arts.

Nov. 8, 1960 John F. Kennedy elected President of the United States.

Feb. 9, 1961 Representative Frank Thompson (D-N.J.) introduces H.R. 4172 to establish an advisory council on the arts, within the Department of Health, Education and Welfare, that would act as a coordinating body between private and government arts activities. Hearings are held, but the bill is defeated in the House.

Sept. 2, 1961 — President Kennedy appoints Roger L. Stevens Chairman of the Board of Trustees of the National Cultural Center.

March 1962 — President Kennedy appoints August Heckscher as his Special Consultant on the Arts and asks him to prepare a report on the relationship between the arts and the federal government.

Jan. 14, 1963 — Senator Javits (R-N.Y.) introduces S. 165 "to establish a United States National Arts Foundation." Initial cosponsors are Senators Joseph Clark (D-Pa.), Hubert Humphrey (D-Minn.), and Claiborne Pell (D-R.I.).

April 11, 1963 — Senator Humphrey introduces S. 1316 "to establish a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States." Initial cosponsors are Senators Clark, John Sherman Cooper (R-Ky.), Javits, Russell B. Long (D-La.), Lee Metcalf (D-Mont.), Pell, Jennings Randolph (D-W.Va.), Abraham Ribicoff (D-Conn.), and Hugh Scott (R-Pa.).

May 28, 1963 — August Heckscher submits his report, "The Arts and the National Government," which recommends the establishment of an Advisory Council on the Arts and a National Arts Foundation to administer grants-in-aid.

June 12, 1963 — By Executive Order 11112, President Kennedy establishes the President's Advisory Council on the Arts. (Members are not appointed before Kennedy is assassinated.)

"We have agencies of the Government which are concerned with the welfare and advancement of science and technology, of education, recreation, and health. We should now begin to give similar attention to the arts."

Oct. 26, 1963 — President Kennedy at the dedication of a new library at Amherst College says:

"I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him."

Oct. 28, 1963 — Senator Pell, Chairman of the Senate Special Subcommittee on the Arts, opens five days of hearings on S. 165 and S. 1316.

Nov. 22, 1963 — President Kennedy is assassinated. Lyndon B. Johnson is sworn in as his successor.

Dec. 20, 1963 — The Senate passes S. 2379, which combines the provisions of the two earlier bills, S. 165 and S. 1316, to establish a National Council on the Arts and a National Arts Foundation.

Jan. 8, 1964 — In the House, Representative Thompson introduces H.R. 9586 "to provide for the establishment of a National Council on the Arts to assist in the growth and development of the arts in the United States," and H.R. 9587 "to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States."

Jan. 23, 1964 — President Johnson signs Senate Joint Resolution 136, renaming the National Cultural Center the John F. Kennedy Center for the Performing Arts and designating the Center as Kennedy's official memorial in Washington.

May 13, 1964 — President Johnson names Roger L. Stevens Special Assistant to the President on the Arts, the first full-time arts advisor.

Aug. 20, 1964 — H.R. 9586, to establish a National Council on the Arts, passes the House of Representatives by a vote of 213 to 135.

Aug. 21, 1964 — The Senate passes H.R. 9586 by voice vote.

Sept. 3, 1964 — President Johnson signs P.L. 88-579 (the National Arts and Cultural Development Act of 1964) establishing the National Council on the Arts and providing for a chairman, the Secretary of the Smithsonian ex officio, and 24 other members to "recommend ways to maintain and increase the

cultural resources of the Nation and to encourage and develop greater appreciation and enjoyment of the arts by its citizens."

Oct. 7, 1964 — P.L. 88-635 signed, providing a Fiscal 1965 appropriation of $50,000 for the National Council on the Arts.

Dec. 2, 1964 — President Johnson breaks ground for the Kennedy Center:

"No act of Congress or Executive Order can call a great musician or poet into existence. But we can stand on the sidelines and cheer. We can maintain and strengthen an atmosphere to permit the arts to flourish, and those who have talent to use it. And we can seek to enlarge the access of all our people to artistic creation."

Feb.-March 1965 — Special subcommittees of both Houses of Congress (chaired by Pell in the Senate and Thompson in the House) hold hearings on legislation to establish a National Arts Foundation.

Feb. 23, 1965 — President Johnson appoints 24 members and one ex-officio member as the National Council on the Arts.

March 10, 1965 — President Johnson asks the 89th Congress to establish the National Foundation on the Arts and the Humanities:

"This Congress will consider many programs which will leave an enduring mark on American life. But it may well be that passage of this legislation, modest as it is, will help secure for this Congress a sure and honored place in the story of the advance of our civilization."

Administration bills are introduced in both Houses of Congress: Pell introduces S. 1483 in the Senate and Thompson introduces H.R. 6050 in the House.

March 11, 1965 President Johnson appoints Roger L. Stevens Chairman of the National Council on the Arts.

March 19, 1965 The Rockefeller Brothers Fund issues the results of a two-year study entitled "The Performing Arts: Problems and Prospects" which lists a number of recommendations including one that says: "... while private support should remain dominant, the federal government—together with state and local governments—should give strong support to the arts, including the performing arts, by appropriate recognition of their importance, by direct and indirect encouragement, and by financial cooperation."

Nancy Hanks is director of the Special Studies Project staff which compiles the report.

April 9-10, 1965 The first meeting of the National Council on the Arts starts at the White House with President Johnson swearing in the members (see page 51):

"Our civilization will largely survive in the works of our creation. There is a quality in art which speaks across the gulf dividing man from man and nation from nation, and century from century. That quality confirms the faith that our common hopes may be more enduring than our conflicting hostilities. Even now men of affairs are struggling to catch up with the insights of great art. The stakes may well be the survival of civilization."

June 10, 1965 Senate debates and passes an amended S. 1483 to establish a National Foundation on the Arts and the Humanities.

June 24-27, 1965 Second meeting of the National Council on the Arts held at Tarrytown, N.Y.

Sept. 15, 1965 House passes S. 1483, with amendments, in lieu of H.R. 9460. (H.R. 9460 incorporates the proposals of the Administration bill, H.R. 6050, and amendments reflecting suggestions made by witnesses.)

Sept. 16, 1965 Senate agrees with House amendments and passes legislation establishing the National Foundation on the Arts and the Humanities as an umbrella for the National Endowment for the Arts and the National Endowment for the Humanities and their respective Councils.

Sept. 29, 1965

President Johnson signs P.L. 89-209, the National Foundation on the Arts and the Humanities Act:*

"Art is a nation's most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a nation. And where there is no vision, the people perish."

Under the new law, Arts Council membership is increased from 24 to 26. The Chairman of the previously established National Council on the Arts (Roger Stevens) becomes Chairman of the Arts Endowment as well. (Henry Allen Moe becomes Chairman of the Humanities Endowment.)

Fiscal 1966
(July 1, 1965-June 30, 1966)

With its first appropriations bill signed October 31, 1965, the National Endowment for the Arts starts its first fiscal year with only eight months remaining, a budget of $2.5 million, and fewer than a dozen employees.

The Endowment ends the year with six active programs: Music, Dance, Literature, Visual Arts, Theater and Education. Some 22 institutions and 135 individuals are funded. Roger Stevens says: "We believe that the time has come for our society to give not merely ceremonial honor to the arts, but genuine attention and substantive support."

* The Foundation is composed of the National Endowment for the Arts, the National Endowment for the Humanities, and the interagency committee of federal officials called the Federal Council on the Arts and the Humanities. The Foundation has no administrative or programming identity separate from its components. Each of the two Endowments is served by its respective advisory body, the National Council on the Arts or the National Council on the Humanities.

Nov. 13-15, 1965

Third meeting of the National Council on the Arts held in Tarrytown, N.Y. The Council discusses the question of whether to use outside panels and resolves that: "... the Chairman ... appoint committees of interested and qualified persons or organizations to advise the Council with respect to projects, policies or special studies as may be undertaken by the Council from time to time."

The Council requests a feasibility study which later (1967) results in the establishment of the American Film Institute. Programs of individual grants to choreographers to create and produce dance works and professional theater company performances for secondary school students are launched.

Dec. 20, 1965

Vice President Hubert Humphrey presents a check for $100,000, representing the Arts Endowment's first grant, to the American Ballet Theatre. The *New York Herald Tribune* reports:

"The Treasury of the United States has saved a national treasure. Not directly, perhaps, but the taxpayers, through the government's recently established National Council on the Arts, saved the American Ballet Theatre from extinction."

Jan. 1966

The Dance Panel, the Endowment's first formal panel of outside experts, meets and forwards its recommendations to the National Council.

Feb. 11-12, 1966

National Council on the Arts holds its fourth meeting, this time in Washington, D.C. The Martha Graham Dance Company is recommended for funding to make its first national tour in 15 years, and a grant also goes to the Robert Joffrey Ballet. "Dialogues on the Art of Poetry," the poets-in-the-schools pilot program, is launched by the Literature Program in school systems in New York City, Detroit and Pittsburgh. Based on the recommendation of its Film Advisory Committee, the Council recommends a contract to the Stanford Research Institute to study further the question of founding an American Film Institute.

Roger Stevens announces the receipt of $100,000 from the Martin Foundation, the first donation to the special "Treasury account," established under the legislation and requiring a 3 to 1 match in non-federal to federal funds.

May 13-15, 1966

Fifth National Council on the Arts meeting takes place in Tarrytown, N.Y. The Federal-State Partnership Program, mandated by law to begin in Fiscal Year 1967, is launched, with $2 million to be made available, on a matching basis, to 50 states and five special jurisdictions (American Samoa, District of Columbia, Guam, Puerto Rico and the Virgin Islands). Only American Samoa is unable to meet the provisions of the grant.

The first grants for not-for-profit professional theaters are recommended. Funds are set aside for

art in public places. The Council discusses and later recommends ways to involve the United States in international arts events.

Fiscal 1967
(July 1, 1966-June 30, 1967)

Chairman Stevens warns that "there is at the present time, in the performing arts alone, an income gap . . . of about $20 to $23 million per year. This figure will reach at least $60 million by 1975." Stevens adds that "the federal government cannot, and should not, be expected to carry the total burden. This must be a cooperative effort, to include private enterprise, foundations, state and municipal support, regional organizations and individual contributions."

For its first full fiscal year of operation the Endowment budget is $7,965,692 and new programs in Architecture, Planning and Design (now Design Arts), Federal-State (now State Programs) and Public Media (now Media Arts) are added. Expenditures include $1,007,500 for Theater, $892,780 for Education and $39,500 for Folk Arts. A Music Advisory Panel is established.

Aug. 26-27, 1966

At its sixth meeting, in Washington, D.C., the National Council on the Arts recommends the first grants to individual creative writers, three pilot museum projects, opera touring, public television projects and others.

Nov. 21, 1966 Professors William J. Baumol and William G. Bowen collaborate to produce "Performing Arts—The Economic Dilemma," published by The Twentieth Century Fund. The book supports the earlier Rockefeller Report and adds the sobering conclusion that "the need of the performing groups for contributed funds is likely to continue to grow ever larger."

Dec. 14-15, 1966 Seventh meeting of the National Council on the Arts is held at the State Department in Washington. An initial fund of $1.3 million is set aside for an American Film Institute and a series of grants is made in the field of architecture and design. A program of individual grants for painters and sculptors is launched.

May 12-14, 1967 At its eighth meeting, in Tarrytown, N.Y., the National Council on the Arts formally recommends that an American Film Institute be set up with $1.3 million coming from the Endowment and matching private donations of $1.3 million from the Ford Foundation and $1.3 million from the member companies of the Motion Picture Association of America. In Music, the Audience Development Project is established to fund presenters of local concert series for young or unknown artists, and grants are recommended to assist individual composers. The Literature Program offers assistance to non-commercial presses.

June 5, 1967

The American Film Institute is established as a non-profit, non-government corporation with George Stevens, Jr., as Director and Gregory Peck as Chairman of the Board. The AFI is to preserve and develop the nation's artistic and cultural resources in film.

June 20, 1967

President Johnson requests the Federal Council on the Arts and the Humanities to prepare a report on the status of the nation's museums. The Federal Council commissions the American Association of Museums to undertake this project.

Fiscal 1968
(July 1, 1967-June 30, 1968)

Endowment budget is $7.2 million and grants are made to 187 individuals and 276 organizations. Reauthorization is approved by Congress for two more years of operation despite some criticism about aiding the arts during the nation's growing involvement in Vietnam.

Two endeavors are added: a dance touring program and grants for museums to purchase the works of living American artists. The "American Musical Digest" is launched with the Endowment's support to strengthen music criticism through excerpting, translating and reprinting articles and reviews on American music and artists from local, national and international publications. The first grant for regional arts programming goes to the Federation of Rocky Mountain States for an audience development project.

July 17, 1967

Ninth National Council on the Arts meeting held in Los Angeles. The conversion of the old Bell Telephone Laboratories on New York's Lower West Side into a national artists' housing center is discussed. (An Endowment matching grant with the J.M. Kaplan Fund makes this project possible, and groundbreaking for Westbeth takes place on June 21, 1968.) Six regional dance companies are recommended for support.

Nov. 3-4, 1967

Tenth meeting of the National Council on the Arts held in Washington, D.C. Support for literary festivals and grants to young writers are recommended, as is funding to help establish the Theatre Development Fund. Arts demonstration projects in New York City, Buffalo, Minneapolis and Louisville are funded in partnership with the newly formed AFL/CIO Council for Scientific, Professional and Cultural Employees.

Fall 1967

At the instigation of David Rockefeller and other corporate leaders, the Business Committee for the Arts is established under the Chairmanship of C. Douglas Dillon to stimulate corporate support for the arts.

June 14, 1968

At its twelfth meeting, in New York City, the National Council on the Arts discusses proposed support for inner-city arts programs in 16 of the nation's largest cities during the summer of 1968. A fund-raising benefit is held

June 26 in New York and raises $200,000 for the project. When matched by the Treasury account, $400,000 is available; this eventually generates $1.2 million when matched at the local level.

Fiscal 1969 *(July 1, 1968-June 30, 1969)*

Endowment budget is $7.8 million with $326,750 going to Architecture, $641,627 to Dance, $526,450 to Education, $332,000 to Literature, $861,620 to Music, $222,200 to Public Media, $1,007,600 to Theater, $336,800 to Visual Arts, $469,550 to Coordinated Arts, and $1.7 million to the Federal-State Partnership. Formal panels now exist in Architecture, Dance, Music, Theater and Visual Arts; informal advisory groups serve Education and Literature. A $100,000 transfer from the Office of Education/HEW to the Endowment's Education Program initiates a program placing visual artists in secondary schools.

Nov. 25, 1968

"The Condition and Needs of America's Museums" (The Belmont Report) is sent to President Johnson by the Federal Council on the Arts and the Humanities.

Jan. 20, 1969

Richard M. Nixon is sworn in as President of the United States.

March 11, 1969

Roger Stevens' term expires as first Chairman of the Endowment.

June 1, 1969

Leonard Garment named Special Consultant to the President. His responsibilities include the arts and humanities.

Fiscal 1970
(July 1, 1969-June 30, 1970)

Endowment budget, prepared by Roger Stevens, is $8,250,000. This includes $4.25 million for Programs, $2 million for state block grants and an additional $2 million for the Treasury account.

Building on the success of the visual artists-in-residence project in 1969, the Artists-in-Schools Program receives $900,000 in transfer funds from the U.S. Office of Education and brings more than 300 artists to elementary and secondary school students in 31 states.

The Music Program expands to include pilot programs for jazz and for orchestras. The Endowment provides $600,000 from the Treasury account, matching private donations to help establish the National Opera Institute, a project initiated by Roger Stevens during his chairmanship.

Oct. 6, 1969

Nancy Hanks is sworn in as Chairman of the Endowment by President Nixon. She says:

"The arts, defined broadly, possess enormous potential for stimulating humaneness, economic health and new life in our communities."

"It is part of the essential idea of our country that the lives of the people should be advanced in freedom and in comprehension of the tough and soaring qualities of the spirit. This is not possible without the arts. They are not a luxury; they are a necessity."

Dec. 10, 1969

President Nixon, in a special message to Congress, says:

"The attention and support we give the arts and the humanities, especially as they affect our young people, represent a vital part of our commitment to enhancing the quality of life for all Americans."

President Nixon asks the Congress to reauthorize the two Endowments for another three years.

Fiscal 1971
(July 1, 1970-June 30, 1971)

The first Nancy Hanks budget is $15.1 million, almost double that for Fiscal 1970. The Museum Program is launched, as is the Expansion Arts Program for professionally directed, community-based arts activities. A full program of support for symphony orchestras is put into place. The Visual Arts Program formalizes support for photography.

Existing peer review panels are expanded and additional panels are established for the Literature, Museum, Expansion Arts, Public Media and Special Projects (now Inter-Arts) Programs.

As American Samoa matches its first grant, all 55 eligible state and jurisdictional arts agencies are, for the first time, receiving Basic State Grants.

May 26, 1971

President Nixon addresses the Associated Councils of the Arts meeting in Washington, D.C.:

"The important thing now is that government has accepted support of the arts as one of its responsibilities—not only on the federal level, but on the state and local levels as well. And increasingly, governments at all levels see this not only as a responsibility but also as an opportunity—for there is a growing recognition that few investments in the quality of life in America pay off so handsomely as the money spent to stimulate the arts."

The President directs all federal agencies and executive departments to see how the arts can benefit their programs and how their programs might assist artists.

Fiscal 1972
(July 1, 1971-June 30, 1972)

Endowment budget nearly doubles again—to $29,750,000—and existing programs are expanded. Full programs of support are established for opera companies and for jazz. Dance Program expands to offer assistance for regional development of resident professional companies. Museum Program launches major effort to support conservation and renovation projects to enable museums to preserve and care for their collections more effectively. Public Media Program expands to include regional film center support. The first regional representative begins work in the Northwest.

There are now ten advisory panels. Nancy Hanks notes that panel members will serve on a rotating basis with terms of approximately three years. Under this new system, the first rotation will occur in July of 1972.

May 16, 1972 — President Nixon, acting on the responses to the 1971 survey of federal agencies and executive departments and on the recommendations of the National Council on the Arts, announces government initiatives in design. The Arts Endowment is the lead agency for the Federal Design Improvement Program, to help upgrade federal architecture, design and graphics.

Fiscal 1973 *(July 1, 1972-June 30, 1973)* — Endowment budget is $38.2 million. Advisory panelists now number over 200, including such well-known individuals as Zelda Fichandler and Harold Prince on Theater, Roy Lichtenstein and George Segal on Visual Arts, Julian "Cannonball" Adderley, Rise Stevens, Robert Shaw and Gian-Carlo Menotti on Music, and Toni Morrison and Kurt Vonnegut, Jr. on Literature.

The Visual Arts Program offers Craftsmen's Fellowships. The Artrain, begun in Michigan in 1971 and supported by the Endowment, moves west to visit 30 towns in New Mexico, Arizona, Colorado, Utah, Idaho, Montana, Wyoming and Nevada.

April 2-3, 1973 — First Federal Design Assembly, sponsored by the Federal Council on the Arts and the Humanities, is held to increase the awareness of federal administrators of the importance of good design.

Fiscal 1974 *(July 1, 1973-June 30, 1974)* — Endowment budget is $60,775,000: $46 million for Programs, $8.3 million for the state arts agencies and $6.5 million for the Treasury account. President

Nixon signs another reauthorization, and Nancy Hanks is appointed to a second four-year term as Chairman. (During her first term, the budget increased from $8.25 million to $60.78 million, an increase of 637 percent.)

A new effort is launched to expand and coordinate Endowment support for the folk arts. The City Options program is started to promote community cooperation in the design of future environments. The Artists-in-Schools Program grows to 1,750 artists working in elementary and secondary schools in every state and special jurisdiction.

The Council adopts a resolution encouraging greater accessibility of cultural activities for disabled individuals.

The Endowment publishes "Museums USA," the first comprehensive statistical study of the nation's museums.

A Bicentennial Committee of the National Council is established. Nancy Hanks says:

"As we approach the 200th birthday of this nation, it is important to give thought to the kind of country we want to be in our third century and beyond, and to the deepening purpose of the arts in this projection for our future society."

Spring 1974

A special $1 million two-year grant, a precursor of the Challenge Grant Program, is given to the Metropolitan Opera.

Fiscal 1975
(July 1, 1974-June 30, 1975)

Endowment budget is $74,750,000. More than 14,000 applications for aid are reviewed. Staffing is more than 250.

Encouraged by the success of earlier specials featuring the American Ballet Theatre and the Alvin Ailey American Dance Theatre, an Endowment grant to the Educational Broadcasting Corporation (WNET-TV) initiates the "Dance in America" series on public television. The series premieres in January 1976 with a feature on the Joffrey Ballet.

Beginning in Fiscal 1975, instead of authorizing a specific dollar amount for the state arts agencies as the original bill had done, the reauthorization stipulates that no less than 20 percent of all program funds must go to the state arts agencies and "regional organizations," with 75 percent of this amount being divided among the state arts agencies in equal shares. Each of the 50 states and five special jurisdictions is eligible to receive at least $200,000 to support local programs.

The two-year City Spirit program is launched, with $2 million available in matching grants for cities, towns and neighborhoods to strengthen and showcase their own cultural heritage and creativity.

Aug. 9, 1974

President Nixon resigns the Presidency and Gerald R. Ford is sworn in to office.

Aug. 23, 1974

In a letter to Nancy Hanks on the upcoming second Federal Design

Assembly (September 11-12, 1974), President Ford says:

"I firmly believe that, in order to inspire the people's pride in their Government, we must provide them with manifest evidence of its vitality, creativity and efficiency by setting the highest standards in architectural design, environmental planning and visual communication."

Sept. 12, 1974

The National Assembly of State Arts Agencies is incorporated to represent the common interests of the 50 state and five jurisdictional arts agencies. (The forerunner to the National Assembly, the North American Assembly of State and Provincial Arts Agencies, had been set up as an affiliate of the Associated Councils of the Arts in June 1968.)

Nov. 21, 1974

The Arts Endowment and the Exxon Corporation announce a joint venture to help Affiliate Artists develop young conductors for positions as music directors in American symphony orchestras. Exxon's partnership with the Endowment, later extended to public television programs and other efforts, continues today.

Fiscal 1976
(July 1, 1975-June 30, 1976)
and
"Transition Quarter"
(July 1, 1976-Sept 30, 1976)

Congressman Sidney R. Yates (D-Ill.) assumes Chairmanship of House appropriations subcommittee with responsibility for the Endowment.

Endowment budget is $82 million for Fiscal Year 1976 and $34 million for the July 1-September 30, 1976 "Transition Quarter"

which bridges the gap caused by the change in the federal fiscal year.

Sept. 29-30 1975

Tenth Anniversary of the Endowment is celebrated at the Lyndon B. Johnson Library, Austin, Texas, with the National Council, Lady Bird Johnson, Nancy Hanks, Hubert Humphrey, Jacob Javits, Kirk Douglas, James Wyeth, Robert Merrill and scores of others. Beverly Sills points out that although the Endowment budget has increased to $75 million, "what we cannot be is complacent or satisfied because there are a great many cities in this country that don't give one nickel towards their own cultural institutions." Miss Sills also tells the two day symposium that "... art is the signature of civilization."

"The Arts: Years of Development, Time of Decision," a report on that symposium, is later published by the Lyndon B. Johnson School of Public Affairs at the University of Texas.

Dec. 20, 1975

President Ford signs into law S. 1800, the Arts and Artifacts Indemnity Act, authorizing the federal government, under certain circumstances, to indemnify certain art, artifacts and other objects to be exhibited internationally.

Fiscal 1977
(Oct. 1, 1976-Sept. 30, 1977)

Endowment budget is $94 million and more than 300 panelists help judge the merits of applications from the field. The Media Arts Program sets up the Short Film Showcase to help show the works of independent filmmakers in commercial movie houses nationwide.

Oct. 8, 1976 President Ford signs into law reauthorization for the Endowment for four more years. Chief Congressional sponsors are Congressman John Brademas (D-Ind.) and Senator Claiborne Pell. Council members, for the first time, require Senate confirmation. Challenge Grants are authorized. Congress establishes the Institute of Museum Services to provide general operating support to museums.

Nancy Hanks, commenting on the Challenge Grant Program, notes:

"But regardless of who the successful applicants are, the Endowment has injected a stimulus into the arts that will be felt far beyond the modest federal funds expended. One federal dollar can generate three or four private dollars and 75 percent of those private contributors are likely to contribute again."

Nov. 2, 1976 Jimmy Carter elected President of the United States.

May 13-15 1977 The National Assembly of State Arts Agencies' Federal/State Study Committee completes 18 months of work with a recommendation that "an ongoing, structured process of policy planning between the Endowment and the state arts agencies be established on a formal, Endowment-wide basis."

May 23-27, 1977 The first White House Conference on Handicapped Individuals focuses attention on the accessibility of cultural programs and facilities and the participation of disabled individuals in the arts.

June 16-17, 1977	National Support the Arts Conference held in Washington, D.C., to "find ways to help local arts institutions help themselves in their efforts to gain long-term stability and independence," Nancy Hanks tells the conference.
July 27, 1977	Round I Challenge Grants announced with 59 grants, benefiting 66 organizations, funded at $27,345,000 over two years.
Aug. 1977	As one of her last acts at the Endowment, Nancy Hanks establishes a Task Force on the Education, Training and Development of Professional Artists and Arts Educators.
Aug. 12-14 1977	A year-long reassessment of the federal-state partnership in support of the arts culminates in a report to the National Council on the Arts calling for expansion of the partnership concept to include federal, state, regional and local public arts agencies; leadership in national arts advocacy; and leadership in addressing the needs of new and minority constituencies.
Fiscal 1978 *(Oct. 1, 1977-Sept. 30, 1978)*	Fiscal 1978 budget is $123,850,000, and on October 2, 1977, Nancy Hanks leaves the Chairmanship of the Endowment at the close of her second term. (The Arts Endowment's budget increased 1,400 percent during her two terms.)

Vice President Walter Mondale's wife Joan is named Honorary Chairperson of the Federal Council on the Arts and the Humanities and takes an active role in promoting the arts.

Nov. 11-13, 1977

The Endowment encourages establishment of a 23-member task force to determine the needs of the Hispanic arts community in the U.S. and to recommend ways to strengthen their arts and their relationships with the Arts Endowment.

Nov. 30, 1977

Livingston L. Biddle, Jr., nominated by President Carter, is sworn in as third Chairman of the Endowment:

"The arts . . . embark us on the oceans of self-discovery. They quicken our awareness. They extend our imagination. They sharpen our eyes and ears and minds toward opportunities for new insights."

Chairman Biddle stresses "access to the best—access for all Americans to art of the highest quality." During Fiscal 1978, Biddle removes grant ceilings to give the advisory panels more discretion in recommending grant amounts. He also reorganizes the Endowment administration, naming three deputy chairmen: for Programs; Policy and Planning; and Intergovernmental Activities. He places limits on the terms of office for program directors.

The Folk Arts Program, once part of Special Projects, is made a separate program to support the preservation and presentation of

traditional arts. The Opera-Musical Theater Program is begun to help "broaden the concept of music theater and to make this art form available to an expanding audience." The Office of Minority Concerns is created to act as liaison between the Endowment and minority arts groups and artists. The number of grant applications reaches nearly 20,000.

Summer 1978

The National Assembly of Community Arts Agencies, a committee within the Associated Councils of the Arts since the early 1970's, sets itself up as an independent organization to represent the interests of local arts agencies. (Name is changed to National Assembly of Local Arts Agencies in 1982.)

Fiscal 1979
(Oct. 1, 1978-Sept. 30, 1979)

Endowment budget, initiated by Nancy Hanks in fall 1977, is $149,585,000. The Endowment now involves more than 500 panelists and 325 staff members. Annual state appropriations for the arts have increased from $2.7 million in 1966 to more than $80 million. The number of community arts agencies has increased from about 150 in 1966 to some 2,000.

The International Communication Agency (now the United States Information Agency) and the Endowment agree to work together on American arts programming abroad. The Music Program recognizes choruses and chamber music as separate categories of need and support. A National Council on the Arts/National Assembly of State Arts Agencies Joint Policy Committee is established to advise the National

Council on policy issues involving the public arts agency partnership. The Commonwealth Council for Arts and Culture of the Northern Mariana Islands becomes the 56th agency to receive Basic State Grant support.

Oct. 10, 1978 — Challenge Grant Program, in its second round of grants, awards 102 grants totalling $30,730,500 to benefit 125 organizations.

Dec. 1978 — The Endowment establishes a Task Force on Community Program Policy to examine and make policy recommendations regarding the relationships between the Endowment and state and local arts agencies and organizations.

Fiscal 1980 *(Oct. 1, 1979-Sept. 30, 1980)* — Endowment budget is $154,610,000 (up only marginally over Fiscal 1979 due to increasing concern over federal budget deficits).

A White House reception marks the Endowment's 15th Anniversary, and Chairman Biddle says:

"Nothing is more enviable—or daunting—than the opportunity to make a practical reality out of a visionary dream. Yet today we see the phrases of the legislation that created the National Endowment for the Arts 15 years ago translated into goals, programs and accomplishments."

The Inter-Arts Program, formerly Special Projects, formalizes its support of arts presenters, artists' colonies, services and interdisciplinary arts projects. The Folk Arts Program announces the

establishment of National Heritage Fellowships to honor exemplary traditional artists. The Music Program offers support for festivals, recordings of American music, professional training, and solo recitalists. The Theater Program extends its support of playwrights, directors, designers and other theater artists through fellowships and funding of residencies.

The Office of Federal-State Partnership splits into two offices: State Programs, which gives block grants to state and regional arts agencies, and Partnership Coordination, which works with other federal arts programs, state, regional and local arts agencies and professional arts organizations. The Artists-in-Schools Program evolves into the Artists in Education Program with grants to state arts agencies for artists' residencies in schools and other settings, special pilot learning projects and technical services.

The first Advancement Grants, ranging from $20,000 to $150,000, are given to a select group of Expansion Arts organizations that produce excellent work in their field but need help to develop as institutions.

Fiscal 1981
(Oct. 1, 1980-Sept. 30, 1981)

Endowment budget is $158,795,000. The agency is reauthorized through Fiscal Year 1985. Media Arts Program launches support on a regional basis for individual media artists. Record number of applications—27,000—received.

Nov. 4, 1980

Ronald Reagan elected President of the United States.

Feb. 1-3, 1981

As part of the White House Conference on Aging, the Endowment sponsors a symposium focusing on the need, demand and character of arts and humanities programs for older Americans.

June 5, 1981

President Reagan appoints a Presidential Task Force on the Arts and the Humanities (see page 51) to review the purposes, activities and records of the Arts and Humanities Endowments. Co-chaired by Charlton Heston, Hanna H. Gray, President of the University of Chicago, and Daniel J. Terra, Ambassador-at-Large for Cultural Affairs, the Task Force is asked to find methods of increasing private support for the arts and humanities; to bring more non-governmental professionals, private groups and individuals into the Endowments' decision-making processes; and to find ways of improving the management, organization and structure of the two Endowments and the Federal Council on the Arts and the Humanities.

When naming the Task Force, President Reagan notes: "Our cultural institutions are an essential national resource. They must be kept strong."

Fiscal 1982
(Oct. 1, 1981-Sept. 30, 1982)

Endowment budget is $143,456,000 (a cut of 10 percent due to rising federal budget deficits).

The first National Heritage Fellowships in the Folk Arts honor 15 outstanding folk artists.

Fall 1981

With the help of Endowment grants, the National Assembly of State Arts Agencies publishes "All in Order: Information Systems for the Arts," which includes the National Standard for Arts Information Exchange. The Standard provides a basis for coordinated information management in the arts.

Oct. 14, 1981

At a White House luncheon, President Reagan introduces to the Presidential Task Force on the Arts and the Humanities Frank Hodsoll, Deputy Assistant to the President, as his nominee for Chairman of the Endowment. The Task Force Report is submitted and includes recommendations that the existing structure of the two Endowments be kept; that the professional panel review systems be continued; that adjustments in the tax code be made to stimulate private philanthropy; and that coordination and cooperation among federal, state and local arts agencies be strengthened.

In accepting the Task Force Report, President Reagan says:

"The Endowments, which began in 1965, account for only 10 percent of the donations to art and scholarship. Nonetheless, they have served an important role in catalyzing additional private support, assisting excellence in arts and letters, and helping to assure the availability of art and scholarship."

Nov. 6, 1981

Frank Hodsoll tells Senator Robert T. Stafford (R-Vt.) at his confirmation hearing:

"I believe we have to rely more on state and local, and particularly private, support . . . It has always been the case in America that the preponderance of support for the arts and humanities, and indeed for a number of other institutions, has come from the private sector."

Nov. 13, 1981

Following Senate confirmation on November 10th, Frank Hodsoll is sworn in as the fourth Chairman of the Endowment by Chief Justice Warren E. Burger. Former Chairmen Stevens, Hanks and Biddle are present for the swearing-in, which occurs at the beginning of the 70th meeting of the National Council on the Arts.

Chairman Hodsoll stresses the Endowment's mission is to "foster the excellence, diversity and vitality of the arts and to help broaden the availability and appreciation of such excellence, diversity and vitality." The key themes, he says, are "excellence" and "reaching all Americans." Hodsoll also prepares for longer-range support of the arts through strengthening the Challenge and Advancement Programs, increasing the emphasis on excellence in Endowment funding, improving and streamlining the Endowment's administration and strengthening the public/private partnership to encourage greater private support.

June 15, 1982 President Reagan establishes the President's Committee on the Arts and the Humanities to help stimulate increased private support and to promote recognition of excellence in these fields. The Committee has a membership of up to 34 federal and non-federal members. The Chairman is Andrew Heiskell; the Vice Chairmen are Armand S. Deutsch and W. Barnabas McHenry. (See page 52.)

Fiscal 1983 *(Oct. 1, 1982-Sept. 30, 1983)*

Endowment budget is $143,875,000.

President Reagan says: "We support the work of the National Endowment for the Arts to stimulate excellence and make art more available to more of our people."

Among the initiatives begun by the Endowment is the Test Program of Support for Local Arts Agencies, designed to leverage sustainable increases in local government support for the arts while improving administration and planning. The Literature Program starts a project to publish short stories in newspapers.

Curriculum-based, sequential arts education from kindergarten through 12th grade is given a high priority by Frank Hodsoll. A series of regional meetings is scheduled, and discussions with the J. Paul Getty Trust and others are begun to bring television more directly into the arts education process.

Challenge II, Challenge Grants for which previous recipients are eligible, is begun; their purpose is focused on stimulating im-

provements in balance sheets for the very best arts institutions. Advancement Grants are opened up to all of the discipline fields. A new initiative begins in the Inter-Arts Program to assist state and regional arts agencies to increase dance presentation nationwide. The Visual Arts Program begins assistance to regional arts organizations to provide fellowships for emerging visual artists.

The National Council on the Arts/ National Assembly of State Arts Agencies (NCA/NASAA) Committee expands to include the National Assembly of Local Arts Agencies (NALAA). NCA/NASAA/ NALAA Committee meetings are scheduled regularly to precede each meeting of the National Council on the Arts.

Jan. 7, 1983 Nancy Hanks, the Endowment's second Chairman, dies after a long battle against cancer. "She was an extraordinary lady who had her heart in the right place and the ability to get things done," Hodsoll says. "That's a rare combination."

Jan. 26, 1983 President Reagan requests Congress to name the Old Post Office complex in Washington, which is to be the new home of the two Endowments, the Nancy Hanks Center. On February 15, President Reagan signs Public Law 98-1, the first bill of the new Congress, into law, stating:

"This designation is particularly apt since the renovation of the Old Post Office, its occupancy this year by federal cultural agencies and commercial enterprises

and its exhibits are due in large measure to the foresightedness, persuasiveness, intellect and vigor of Nancy Hanks."

April 19, 1983

The Old Post Office Building at the Nancy Hanks Center is rededicated as the new home of the two Endowments, the President's Committee on the Arts and the Humanities, the Institute of Museum Services, and the Advisory Council on Historic Preservation.

May 17, 1983

At a White House luncheon organized by the President's Committee on the Arts and the Humanities, President Reagan honors 12 artists and arts patrons for service to the arts. (See page 52.)

The President also asks Frank Hodsoll to explore with Congress the possibility of creating a medal to honor artists and patrons of the arts.

July 13-16, 1983

The first National Symposium on Access to Cultural Programs for disabled and older individuals is sponsored by the Endowment at Indiana University in Bloomington. Frank Hodsoll addresses the plenary session.

Fiscal 1984
(Oct. 1, 1983-Sept. 30, 1984)

Endowment budget is $162 million. A Five-Year Planning Document (1986-1990) is approved.

The Endowment, working with the American Film Institute, helps establish a National Center for Film and Television Preservation.

The Locals Test Program, in its first year of operation, distributes

$2 million in federal funds, which are to be matched by $9.7 million in new publicly appropriated state and local funds. Folk Arts Apprenticeships are begun through state arts agencies. The Theater Program begins an Ongoing Ensembles category to assist groups of theater artists working together over time. The Dance Program starts a program placing choreographers with repertory dance companies to create new work. A touring-commissioning fund for major interdisciplinary work is begun in the Inter-Arts Program.

Frank Hodsoll, commenting on the growth in support for the arts, says:

"The American Association of Fundraising Counsel reports that in 1983 private contributions to cultural activities increased to $4.08 billion, an increase of 36 percent and $1 billion over 1981. Individuals continued in 1983 to provide the bulk of this support."

Nov. 5, 1983 National Council on the Arts adopts new Mission Statement for the National Endowment for the Arts. The focus is on excellence and access.

May 31, 1984 President Reagan signs into law legislation for a National Medal of Arts, authorizing the President to award up to 12 medals a year to "individuals or groups who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States." The Presi-

dent's awards are to be based on recommendations of the National Council on the Arts.

Fiscal 1985
(Oct. 1, 1984-Sept. 30, 1985

The National Endowment for the Arts is 20 years old. Its budget is $163,660,000. The Expansion Arts Program starts a Community Foundation Initiative to secure new private funds for smaller arts organizations. The Music Program consolidates and strengthens its support for music presenters nationwide. A national jazz service organization is created with Endowment assistance. Chairman Hodsoll says:

"The sole purpose of all of us is to foster excellence, diversity and vitality in the arts, and help broaden the availability and appreciation of them. Our progress—or lack of it—must be measured only in these terms. As we look ahead to the coming years, it is my hope that we will rededicate ourselves to these crucial ends."

Dec. 11, 1984

Frank Hodsoll announces Charlton Heston's appointment as Chairman of the Arts Endowment's 20th Anniversary Committee, set up to focus attention on the growth of the public-private partnership support for the arts since the Endowment's birth in 1965.

Jan. 16, 1985

The First Lady, Nancy Reagan, agrees to serve as Honorary Chairman of the 20th Anniversary Committee, which includes leading artists and arts patrons who have served as members of the National Council on the Arts.
(See page 53.)

Jan. 30, 1985

President Reagan presents the first Presidential Awards for Design Excellence to 13 federal projects in a variety of design areas. The President states:

"I believe it is fair to say that good design unites art with purpose, and is an essential part of all that goes to make our nation without peer."

March 25, 1985

During the Academy Awards presentations, the National Endowment for the Arts receives a special "Oscar" for its 20-year service to the arts:

"... and its dedicated commitment to fostering artistic and creative activity and excellence in every area of human genius—dance, literature, theater, music, visual arts, the media, opera, design and the national heritage as represented by our folk arts."

April 23, 1985

First National Medals of Arts awarded to seven artists and five patrons of the arts at a White House luncheon. (See page 53.)

May 2 and June 19, 1985

Endowment reauthorization hearings held before the House (May 2) and Senate (June 19) subcommittees. Chairman Hodsoll testifies on the recent substantial growth in private, state and local support for the arts, and notes that:

"As the traditional boundaries distinguishing the disciplines... are redefined, we will need to adapt Endowment activities accordingly. Further, there are great

artistic and audience differences among the states and regions, and the Endowment must respond in different areas in different ways.

"Arts education provides us with a special challenge . . . to seek comprehensive and sequential arts education as a basic element of the curriculum . . . Probably nothing that the Endowment could do would be of greater importance than to help effect a general increase in artistic literacy and appreciation."

Aug. 3, 1985 — The National Council on the Arts reviews concept paper on arts education, which proposes broadening the scope of the Artists in Education Program. The primary objective of the proposed change is to encourage art in education as a basic part of the curriculum, kindergarten through high school.

Sept. 22, 1985 — During its annual "Emmy" Awards program, the National Academy of Television Arts and Sciences recognizes the Arts Endowment on its 20th Anniversary.

Sept. 23-29, 1985 — President Reagan recognizes National Arts Week to celebrate all the arts on the occasion of the Endowment's 20th Anniversary.

Sept. 27, 1985 — President Reagan announces his intention to nominate Frank Hodsoll for a second term as Chairman of the Arts Endowment.

On September 29, 1985, the National Endowment for the Arts celebrated its 20th birthday. It had been founded to encourage and support national progress in the arts based on Congress' finding that "a high civilization must not limit its efforts to science and technology alone but must give full value and support to the other great branches of man's scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future." The Endowment has tried to help in this—by encouraging and supporting artistic excellence and helping bring that excellence to more Americans. The purpose was and is: to help continue and expand our "high civilization."

President Reagan quotes Henry James:

> "It is art that *makes* life, makes interest, makes importance . . . I know of no substitute whatever for the force and beauty of its process."

ORIGINAL MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

(Sworn in by President Johnson on April 9, 1965)

Roger L. Stevens, Chairman

Elizabeth Ashley
Leonard Bernstein
Anthony Bliss
David Brinkley
Albert Bush-Brown
Agnes de Mille
Rene d'Harnoncourt*
Ralph Ellison
Paul Engle
R. Philip Hanes, Jr.
Rev. Gilbert Hartke, O.F.
Eleanor Lambert
Warner Lawson*
Gregory Peck
William L. Pereira
Richard Rodgers*
David Smith*
Oliver Smith
Isaac Stern
George Stevens, Sr.*
James Johnson Sweeney
Otto Wittmann
Minoru Yamasaki
Stanley Young*

*Deceased

PRESIDENTIAL TASK FORCE ON THE ARTS AND THE HUMANITIES

(Appointed by President Reagan on June 5, 1981)

Charlton Heston, Co-Chairman for the Arts
Hanna H. Gray, Co-Chairman for the Humanities
Daniel J. Terra, Co-Chairman for the Government
W. Barnabas McHenry, Vice-Chairman

Margo Albert*
Edward Banfield
Anne Bass
Daniel J. Boorstin
William G. Bowen
Joseph Coors
Armand S. Deutsch
Virginia Duncan
Robert Fryer
Henry Geldzahler
Gordon Hanes
Nancy Hanks*
Paul Hanna
Ernest J. Kump
June Noble Larkin
Robert M. Lumiansky
Angus MacDonald
Nancy Mehta
Arthur Mitchell
Franklin D. Murphy
David Packard
Edmund P. Pillsbury
George C. Roche III
Richard Mellon Scaife
Franklin J. Schaffner
Beverly Sills
Leonard L. Silverstein
Robert I. Smith
Roger L. Stevens
John E. Swearingen
Rawleigh Warner, Jr.
Lucien Wulsin

*Deceased

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

(As of September 1985)

Andrew Heiskell, Chairman — Executive Committee
Armand S. Deutsch, Co-Vice Chairman — Executive Committee
W. Barnabas McHenry, Co-Vice Chairman — Executive Committee
Frank Hodsoll — Executive Committee

Robert McC. Adams
Caroline Leonetti Ahmanson
James A. Baker, III
David William Belin
Terrell H. Bell*
William J. Bennett
Daniel J. Boorstin
Sidney F. Brody**
J. Carter Brown
Gerald P. Carmen*
Schuyler G. Chapin
William P. Clark*
Lloyd E. Cotsen
Charles A. Dana, Jr.
Susan L. Davis
Joan Kent Dillon
Stanley M. Frehling
Robert Fryer*
Terence C. Golden
Nancy Hanks**
Donald Hodel
Ignacio E. Lozano, Jr.*
Karen Munro
Gabriele Murdock**
Franklin D. Murphy
Susan E. Phillips*
Donald T. Regan*
Arthur Schultz
S. Dillon Ripley*
Leonard L. Silverstein
Francis Albert Sinatra
Frank Stanton
Roger L. Stevens
Donald M. Stewart
Lloyd M. Taggart
Daniel J. Terra
Lilla Tower*
Rawleigh Warner, Jr.
James G. Watt*
Charles Z. Wick
Isabel Brown Wilson

*Former Member
**Deceased

RECIPIENTS OF PRESIDENTIAL AWARDS FOR SERVICE TO THE ARTS

(Awards presented by President Reagan on May 17, 1983)

Cleveland Foundation
Dayton Hudson Foundation
Philip Johnson
Elma Lewis
James Michener
Czeslaw Milosz
Philip Morris, Inc.
Frank Stella
Texaco Philanthropic Foundation
Luis Valdez
Frederica Von Stade
Pinchas Zukerman

NATIONAL ENDOWMENT FOR THE ARTS 20TH ANNIVERSARY COMMITTEE

Nancy Reagan, Honorary Chairman
Charlton Heston, Chairman

Marian Anderson
Livingston L. Biddle, Jr.
Anthony Bliss
Albert Bush-Brown
Henry J. Cauthen
Van Cliburn
Kenneth Dayton
Agnes de Mille
Richard C. Diebenkorn
Clint Eastwood
Martin Friedman
Lawrence Halprin
Helen Hayes
Richard Hunt
James Earl Jones
Eleanor Lambert
Gregory Peck
William L. Pereira
Harold Prince
Jerome Robbins
Rudolf Serkin
Beverly Sills
Isaac Stern
Roger L. Stevens
Billy Taylor
Edward Villella
Eudora Welty
Dolores Wharton
Robert Wise
Jessie A. Woods
James Wyeth

NATIONAL MEDAL OF ARTS AWARDEES

(Medals given by President Reagan on April 23, 1985)

Elliott Cook Carter, Jr.
Dorothy Buffum Chandler
Ralph Ellison
Jose Vicente Ferrer
Martha Graham
Hallmark Cards
Lincoln Kirstein
Paul Mellon
Louise Nevelson
Georgia O'Keeffe
Leontyne Price
Alice Tully

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CURRENT MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

(As of September 1985)

Frank Hodsoll, Chairman

Kurt Herbert Adler
Norman B. Champ, Jr.
C. Douglas Dillon
Allen Drury
Joseph Epstein
Helen Frankenthaler
Martha Graham
Margaret Hillis
Celeste Holm
Arthur I. Jacobs
Robert Joffrey
M. Ray Kingston
Raymond Learsy
Samuel Lipman
Talbot MacCarthy
Toni Morrison
Carlos Moseley
Jacob Neusner
I. M. Pei
Lloyd Richards
Lida Rogers
George Schaefer
Robert Stack
William L. Van Alen
James Wood

FORMER MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

(1965–1985)

Maurice Abravanel
Margo Albert*
Marian Anderson
Martina Arroyo
Elizabeth Ashley
James Barnett
Thomas Bergin
Robert Berks
Leonard Bernstein
Theodore Bikel
Anthony Bliss
Angus Bowmer*
Willard Boyd
David Brinkley
Richard F. Brown*
Albert Bush-Brown
Henry J. Cauthen
Van Cliburn
Jean Dalrymple
Hal C. Davis*
Kenneth Dayton
Agnes de Mille
Rene d'Harnoncourt*
J. C. Dickinson, Jr.
Richard C. Diebenkorn
Charles Eames*
Clint Eastwood
William Eells
Duke Ellington*
Ralph Ellison
Paul Engle
Leonard L. Farber
O'Neil Ford*
Martin Friedman
Virginia B. Gerity*
Sandra Hale
Lawrence Halprin
R. Philip Hanes, Jr.
Huntington Hartford
Rev. Gilbert Hartke, O.P.
Helen Hayes
Charlton Heston
Richard Hunt
Judith Jamison
Ruth Carter Johnson
James Earl Jones
Herman David Kenin*
Eleanor Lambert
Jacob Lawrence
Warner Lawson*
Harper Lee
Erich Leinsdorf
Bernard Lopez
Jimilu Mason
Charles McWhorter
Robert Merrill
Gregory Peck
William L. Pereira
Sidney Poitier
Harold Prince
Jerome Robbins
James D. Robertson*
Richard Rodgers*
Maureene Rogers
James Rosenquist
Rosalind Russell*
Franklin Schaffner
Thomas Schippers*
Gunther Schuller
Rudolf Serkin
George Seybolt
Robert Shaw
Beverly Sills
David Smith*
Oliver Smith
John Steinbeck*
Isaac Stern
George Stevens, Sr.*
Geraldine Stutz
James Johnson Sweeney
Billy Taylor
Edward Villella
E. Leland Webber
Harry Weese
Donald Weismann
Eudora Welty
Dolores Wharton
Nancy White
Anne Potter Wilson
Robert Wise
Otto Wittmann
Jessie Woods
James Wyeth
Rosalind W. Wyman
Minoru Yamasaki
Stanley Young*

Chairmen

Roger L. Stevens
Nancy Hanks*
Livingston L. Biddle, Jr.

*Deceased